

TRIALS OF FIRING TOZAN

Kevin Wright

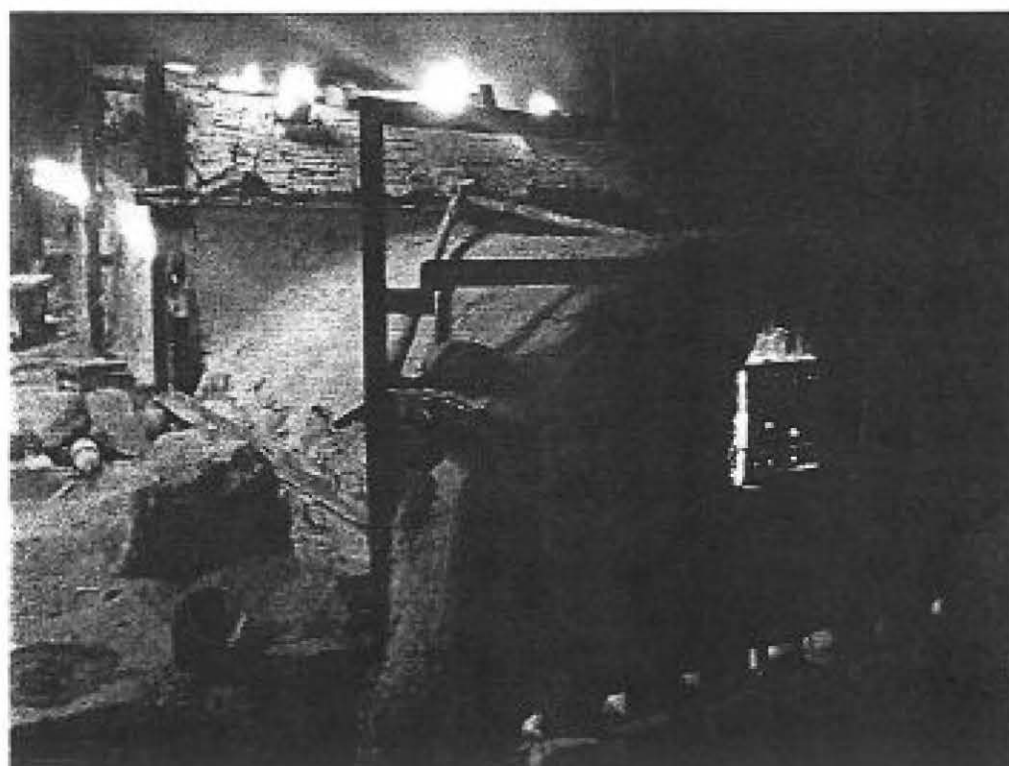
It is cool and dark as I start my trips again to the Tozan. Early morning trips and hard labour are just the beginning of my trial with the kiln. I have been planning this firing in my head for months working on shapes, slips and taking orders from clients who have been patiently waiting for this beast to rise again and spew forth flame. To them firing once or sometimes twice a year is ridiculous. Why does it not fire more? Why can't you do one by yourself? Maybe if two of you got together? Well if only I could just whip a firing up, it would be so much easier. However we, the few, the proud and the burnt, know that the months of planning and countless hours of volunteer work just to get ready are all worth it.

It requires weekends of splitting wood, repairing what has melted or shifted in previous firings, scraping shelves and seeing to the endless minutiae of details. I would like to say that I do as much as the next, but I have a thriving pottery business and many demands on my time. I endeavour to get as many pieces done and fire as many shifts as I can, but I still feel it is not enough. There are so many people who work hard, too hard sometimes, just to get a few pots through; it hasn't been an easy time for the kiln. Years of



Above: Tozan king bright, October 15

Below: Tozan breathing, left view



disappointment and frustration have plagued the kiln; it has overfired, underfired, melted chimneys and wet wood has certainly done a job on the kiln's success. Many people have thrown up their hands in dismay at the kiln's seemingly endless jabs at their sanity with all the ways it finds to fail and I can certainly say that I am not surprised. I can understand their reluctance to return. Now after many firings, I really feel that we are finally getting a handle on it and firings are much more consistent.

I first attended the kiln after its first two firings were completed. I, as many others, wanted to wait until problems were resolved. I thought it would take only a few firings since I had been involved with wood before and I considered it was no

see TRIALS page 4 and 7

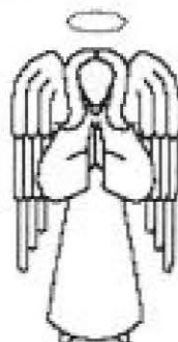
Happy 2001 everyone!

I remember seeing the movie, *2001: A Space Odyssey*, over 30 years ago, and thinking that 2001 was light years away. Well it has arrived and now I am hoping that the next 30 years will be filled with as many exciting years of clay adventures as the last 30, which was almost all of them!

A personal bit to share: my student number at ECIAD is 752001. It decodes to read, she started in 1975 and expects to graduate in 2001. And she will. I like to think I planned it that way because 2001 seemed like it was going to be a very special year.

I hope the Christmas potting season of 2000 was enjoyable and lucrative for everyone and I especially hope that your clay dreams come true in 2001.

Ronda Green President

**BOARD OF DIRECTORS**

Ronna Ander	604.921.7576
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It's December and we're right in the thick of the marketing season. On several visits to various sales and shows over the last few weeks a common theme has been voiced: it's extremely difficult to sell our work. Anyone who has been at the wheel for any amount of time knows this to be absolutely true. At the **Christmas Made of Clay**, this year at the Roundhouse, several people had excellent opinions and ideas about how to remedy this situation.

While everyone admits the camaraderie at the **Made of Clay** sales is worth doing the show for, the warm fuzzy feelings don't pay the bills. And while Ron busts his brain putting the MOC together, he is but one man. Some of the things people say while they're all together at the show are - 'If only they had -', 'why couldn't they just -', 'why don't they just...', and these phrases all end with fabulous ideas about what "they" should, could, might have done to make sales better. Who are "they"? The Oregon Potters Guild has a fantastically successful sale every year. How do they do it? They have a team of over 100 marketing volunteers, that's how. So why

don't we have a marketing team for **Made of Clay**? It seems there was a marketing team, but communications were apparently thin and all the great marketing ideas sat unfulfilled. So what to do? How do we take all the resources we have and turn this show into a destination?

Problem: The advertising Ron organizes has improved ten-fold over the last couple of years, but it still isn't bringing in the crowds. Individuals who expressed a strong interest in promoting the event weren't coordinated in time to be effective.

Suggestion: Interested individuals could become a committee, organize themselves and brainstorm ideas months before the events.

Problem: Many potters who participate in the show do not mail out to their own mailing list for fear of losing customers to other potters.

Suggestion: This is protectionist and shortsighted. All participants need to share their resources. You may 'share' a buyer and gain a new customer.

Problem: Many of our professional potters do not participate in the show because the quality of the pots being sold isn't consistent.

Suggestion: If more professional potters participated, the overall quality of the show would improve.

The bottom line on this is that the Guild is a member-run organization. The board members are not "they"; we are all "they" and we all have a say in how things can and should be done. But work has to be done by all members, not just board members. We have a terrific mail out committee, none of whom is on the board, and there is a whole roster of members who pitch in for the **Raku-U** events. How about a long overdue marketing committee to give this Guild the long overdue shot in the arm the **Made of Clay** sales needs? Ron Feicht works diligently year round co-ordinating this sale. Let's all do our part to fill the marketing gap ourselves.

Rachelle Chinnery

PS see Maggi's potluck, top of page 3, for input on Spring Made of Clay.

TABLE OF CONTENTS

Trials of firing Tozan	1
Ronda Green's wishes	2
Board of Directors	2
Letter to the Editor	2
Guild Workshops/Socials	3
Techno Tip	5
Gallery of BC Ceramics	5
Festivals	6
Call for Entry	6
Travel to Mexico	7
Bronfman Nominations	8
Bowl Throwing	8
Member News	9
Renew/Subscribe to	
Guild website	10

**February Newsletter
Deadline
Wed January 10**

GUILD WORKSHOPS AND SOCIAL EVENTS

JANUARY

Postmortem on Made of Clay

Potluck dinner

Wednesday January 3 18:00

For all those who were in **Made of Clay** at the Roundhouse and anyone else who would like to contribute in making the spring **Made of Clay** even more successful, Maggi Kneer will host a potluck dinner at 6:00 pm on Wednesday January 3. What a great way to start off the New Year! 4125 Fairway Place, North Vancouver. Please call 604.929.3206 or email <maggikneer@telus.net>

How do they do that: Get a Grip

Theme: Knobs and Handles

Thursday January 18 19:30

Shadbolt Centre for the Arts, lower pottery studio C+D

Space is already booked at the Shadbolt Centre for the Arts in Deer Lake Park for an evening of socializing and picking up tips on how to make knobs and handles from our four experts: Alison Feargrieve, Celia Rice-Jones, Clive Tucker and Keith Rice-Jones. If you have any samples of pots with unusual knobs or handles please bring them along for everyone to share.

Entrance by donation. Coffee, tea and cookies available; please bring your own mugs.



Annabeth Rosen Workshop & Lecture

Friday January 26

Workshop 9:30 - 16:30 room 173

Slides at 19:00 room 328

Emily Carr Institute of Art and Design

\$35 members and \$40 non-members.

Annabeth is a ceramic sculptor who teaches at Davis in California. In her work, she takes established forms: vessels, plates, bowls and tiles as a formal starting point. Working with earthenware, slip and a variety of textured glazes, her pieces are constructed from decorative elements which are repeated, stacked and clustered. She says: *The pieces are descended from ideas of functional pottery or ideas rooted in decorative architectural elements or abstract sculpture. Either way, I've never felt a need to categorize and name the function of the work . . . my interest is in how my idea penetrates the material.* Her work is often reviewed in *American Ceramics* and was featured in spring 1999 issue of *Ceramics: Art and Perception*.

FEBRUARY

Bruce Cochrane Lecture and Workshop

Slide Lecture: Friday February 16 at 19:00
Emily Carr Institute of Art and Design
Rm 328, Granville Island. \$5 at the door

Workshop*: Saturday, Feb. 17/Sunday, Feb 18, 10:00-16:00, Shadbolt Centre for the Arts/Studio Theatre, Burnaby

We were all disappointed when Bruce Cochrane was unable to be at the **Clay Symposium** in March, but now we have something to look forward to. Bruce will be coming to Vancouver this February for a two day workshop and demonstration at the Shadbolt Centre, preceded by a slide presentation on the Friday evening at Emily Carr Institute of Art and Design. Bruce teaches at Sheridan College in Ontario and is renowned for his expressive and complex utilitarian forms made in earthenware or porcelain, wheel thrown, altered and assembled. He will be throwing a variety of his complex forms on Saturday and

MORE INFORMATION

For more information about the events listed: contact Maggi Kneer <maggikneer@telus.net> 604.929.3206 or Jim Stamper 604.450.4602. Only for the Bruce Cochrane workshop, you may contact the Shadbolt Centre for the Arts for more info on his workshop. 604.291.6864

REGISTRATION

In all events, space is limited. Please phone to reserve.

Write cheques for workshops, except the Bruce Cochrane, to the Potters Guild of BC and mail or deliver to the Guild Office above the Gallery on Granville Island. Please clearly mark both the cheque and envelope with the name of the workshop.



Bruce Cochrane teapots

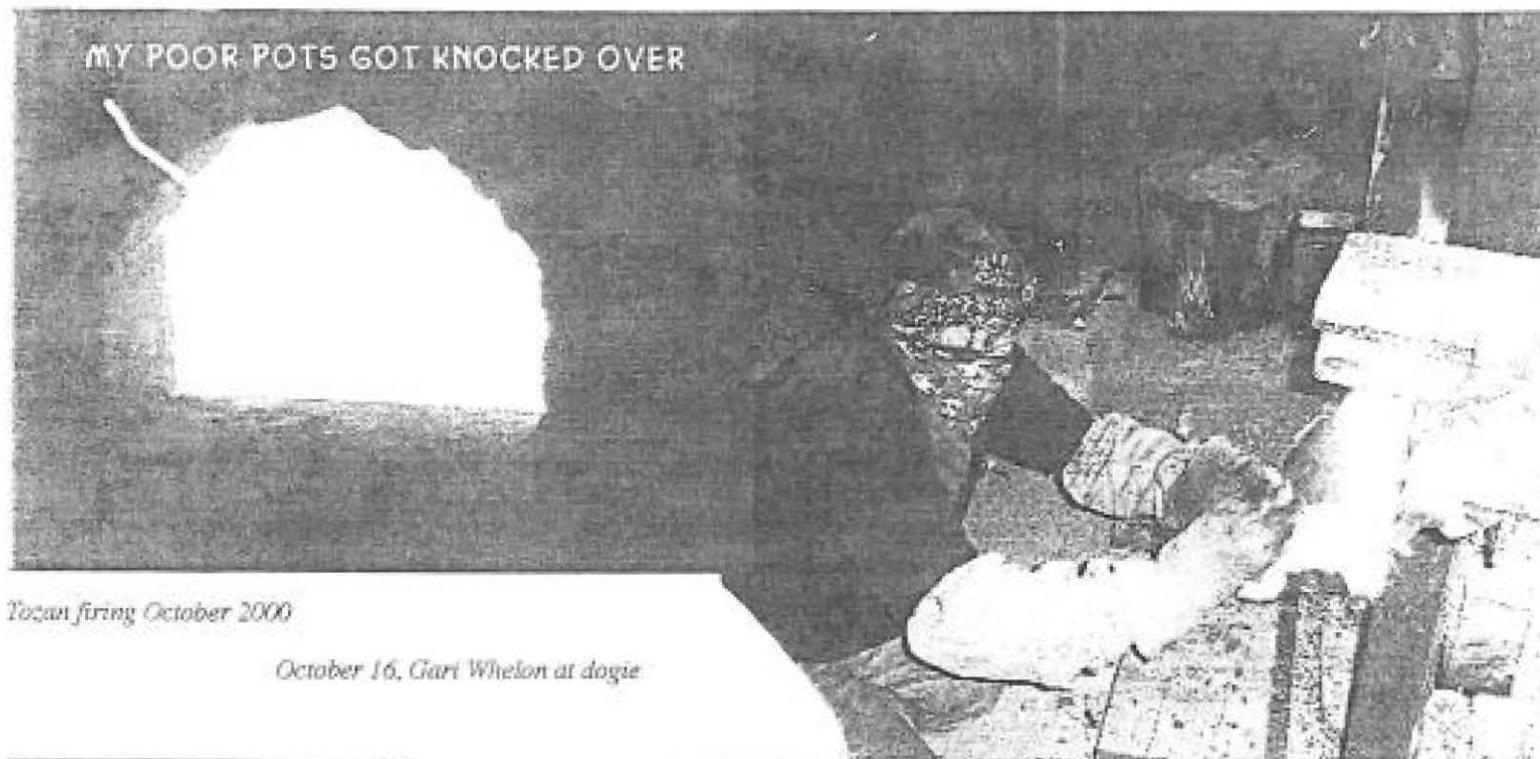
showing slides of his work. On Sunday he will be assembling his forms and showing work of other Ontario potters. **Ceramic Art & Perception** recently published a great article on Bruce.

**There is an early bird registration discount for all cheques received before January 15; space is limited and this could easily be a sell out.*

Fee: Early bird registration to January 15 \$65.55 (\$53.50 for college/ university/ Emily Carr students). After January 15: \$80.25 (\$64.20 for students). Fees include GST. No refunds after January 15. Please register at the Shadbolt Centre by mail or in person. Make cheques payable to the City of Burnaby and clearly mark on the cheque "Bruce Cochrane workshop." 6450 Deer Lake Avenue in Burnaby's Deer Lake Park. Information: 604.291.6864

TRIALS OF FIRING TOZAN

MY POOR POTS GOT KNOCKED OVER



Tozan firing October 2000

October 16, Gari Whelon at dogie



October 15, side stoking

Carol-Ann Michaelson who helped at the firing writes:

It brought back so many great memories! I fired the bourry box at Banff this summer and although it was a momentous time, nothing beats that fire breathing dragon in Nanaimo!



October 15, Murray taking his shift

TECHNO TIP

Cutlery Marking in Glazes

Tony Hansen

Cutlery marking occurs where metal instruments leave marks on glazed functional ware. This happens because the glaze is abrading microscopic particles of the metal. If the marks cannot be removed easily this is more than a cosmetic problem. It suggests that they have fallen into surface pores or irregularities (a sign of under melting).

This is a very different situation than if a sharp hard metal object can 'scratch' the surface. In general the higher a glaze is fired the better the potential to produce a hard and smooth surface. High fire glazes require less flux and therefore have more silica and alumina. While a capable technician can produce a relatively hard glaze at any temperature range, a less knowledgeable or uncaring person can make soft glazes in any range also.

You can compare a glaze to a known hard glaze using a simple scratching test. Use a concrete nail or the sharp corner of a file (these are about 6.5 hardness on the Mohs approximate scale of 1=talc, 2=gypsum, 3=calcite, 4=fluorite, 5=apatite, 6=orthoclase, 7=quartz, 8=topaz, 9=corundum, 10=diamond). Engineers test

hardness by directing sandblast at a 45 degree angle to the surface followed by microsurface optical or electron analysis.

As noted, if you can mark the surface with a fork or knife then it may be that the surface has angular protrusions where the microscopic sharp edges cut away minute chunks of metal, possibly holding them in surface voids (zirconium or calcined alumina could be the cause). Surface crystallization can produce an angular irregular abrasive surface. Islands of microcrystallization may be occurring even though the surface looks and feels smooth. Glaze chemistry, material, and firing issues are all potentially related to this problem.

If the glaze is not fired high enough it will simply not melt adequately. The incompletely developed surface will be both abrasive (because of undissolved hard mineral particles) and lacking in hardness. Firing temperature and/or inappropriate glaze makeup are at fault.

Even apparently glossy glazes can often be scratched. Alumina is a key to glaze hardness; the more present the harder a glass will be. Inadequate alumina will con-

tribute to glaze solubility also. However matte glazes are often high in alumina and they cutlery mark (usually because of melting or crystallization issues). Glazes lacking glass forming SiO₂ are likely to lack hardness. Added Zircon will also improve hardness. Flux saturated reactive art ware or pottery glazes lack hardness because of a lack of silica or alumina (e.g. high feldspar mixes). Even transparent glazes can usually tolerate 3-4% of a fine grade without loss of transparency (especially borate glazes).

Other factors can be involved also. Magnesia can reduce hardness. While durable ware can be made at lower temperatures, it is much more technically challenging. High borate glazes are often unbalanced and not only lack resistance to marking but are leachable.

See <http://www.digitalfire.com/education/glaze/cutlery.htm> for complete information on this subject. You may be surprised at how many of your glazes cutlery mark and how easy it is to fix the problem.

Plainsman Clays Ltd is the generous sponsor of this column.

GALLERY OF BC CERAMICS

Post-Secondary Ceramics Teachers Group Show

January 5-30

Opening on January 4 is a new show featuring ceramic instructors from all over the province. Teachers from Emily Carr Institute of Art & Design, Kootenay School of the Arts, Malaspina College and others, will participate in this exciting cross-section of British Columbia ceramic artists/teachers.



Sarah Coote:
pitcher

Deadline for Submissions

February 24

During March, the Gallery plans a group show called *Water, Water Everywhere* held in conjunction with other shows on Granville Island. This is a juried show open to all members of the Potters Guild. Given that March is always wet on the west coast, inspiration is in abundance. The theme of water is open to wide interpretation, from vessels to fountains.

Please submit proposals to the Gallery by February 24. Proposals should include:

- curriculum vitae
- an artist statement, detailing the relationship of water to the piece(s)
- the piece(s) being submitted for jury (maximum number is 3)
- the retail price of each
- contact phone number

Accepted works will be held at the Gallery for the opening of the show on March 1; all others will be available for pick up on Wednesday, February 28.

Tell Your Friends to Beat the Blues

During the month of January, you and your friends can make your holiday money stretch further by saving 10% on all purchases at the Gallery of BC Ceramics. Please note that this does not apply to magazines or books.

Tell your friends and family and then remind them again. The best marketing we have for our pottery is word-of-mouth. Besides, you are increasing awareness for pottery and helping the Gallery make money so that all of us can do more.

FESTIVALS

Nanaimo International Wood Kiln Festival

July 30-August 10

Apply now

This is the first time that this festival, previously held in Asia only, will be in North America. Participate and see the Tozan firing, open demos, workshops, slide shows and trips. See the website for the most recent information: www.tozan.bc.ca or call 604.245.4867



The mouth of the TOZAN dragon

Edmonds Edmonds Arts Festival

June 15-17

booth application deadline:
January 16

In its forty-fourth year, the Festival represents 200 fine quality artists and craftspeople. Annually it attracts approximately 75,000 patrons. This year, it features a juried fine and crafts exhibit, nationally recognized juried children's competition and hands-on activity children's area. Booth sizes: single (10x10) \$30; corner (10x10) \$75; 1 1/2 (10x15) \$75; double (10x20) \$100; and double on corner (10x20) \$175; quotes in US dollars. See website www.edfest.com. Send 5 slides, four of work and one of booth. Include a #10 SASE and \$10 cheque for jury fee. Edmonds Arts Festival Artwork Booths, 23632 Highway 99, #F290, Edmonds, WA, 98026-9026

CALL FOR ENTRY

Residencies at The Banff Centre

The application for the spring 2001 residency was received too late for timely placement in the newsletter. Do know that there are spring and fall residencies plus other programs in the arts including ceramics. To receive information directly, contact the Centre at Box 1020, Station 28, 107 Tunnel Mountain Drive, Banff, Alberta, T0L 0C0. Phone: 800.565.9989 or arts_info@banffcentre.ab.ca. Website: www.banffcentre.ab.ca/CFA

deadline March 1

Archie Bray Foundation for the Ceramics Arts

Full time or short-term residencies. See website: www.archiebray.org or tel: 406.443.3502 or email: archiebray@archiebray.org or send SASE to Josh DeWeese, Resident Director, Archie Bray Foundation, 2915 Country Club Ave, Helena, MT, 59602

Thank you

Hope you had a good holiday season,
and wishing you all the best in 2001,
from the staff here at Greenbarn.

Stan, Jeff, Casey, Phil, Harmeny
Eva, Karen, Christine, Dan, Scott,
Ryan, Chad & Dave.

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TRIALS OF FIRING TOZAN

continued from page 1 and 4

different. That first firing was hard and dirty, tiring and most of all frustrating. We achieved cone 10 readily in the dogie and the first chamber was good but it would not move up in the kiln. Yukio Yamamoto our kiln master and mentor was very calm and stated that it will come, just relax and it will flow. Years of working with these kilns had tempered his attitude; these big kilns do need a lot of patience. I was so used to loading one day, firing the next day and opening a couple of days later. On average it takes us at least two days to load with 20 people and five to seven days to fire and a whole unforgiving week to cool, two weeks of anticipation dying to look - just a little peek. Oh the agony!

Well it has been years now and many firings later. We have all become old hands at this now. We no longer run around asking if it's right. Is there enough flow? We now just do it as if second nature. It has all become very routine. Every six months or so we see each other and reminisce about the last firing and what we have learned from it, even joke about the disasters and praise the true gems that come along. We go about setting the shelves and making the wadding for our pots while we stand and laugh about what happened to John's pots when they fell over but boy wasn't that green one beautiful. You know I think that is the point in all of this. You lose a few and yes sometimes you do wish it went a different way but that would be boring. What makes the truly beautiful pots all the more worthy of praise is to be subjected to all the trials and emerge truly wonderful; not that they look OK but really wonderful. You know it is all because you worked so hard.

I am so proud to be a part of this last firing. We were down in people and pots because of the time of year but the spirit of those there could not be matched. Shorthanded and overworked is how some people go beyond their limits for the good of the pots. Those who worked the hardest seemed to have the least to gain; some had no pots at all, but on they worked almost as if the pieces inside where all of their own making. The kiln rose well in the first few days and achieved a beautiful cone 10. In the

dogie the first chamber had risen nicely to cone 7 and the second was well on its way but it refused to go on. Unlike the years before running around lost for answers, we decided to divine what was going on patiently proceeding with stokes and watching the condition of the pieces inside. It turned out to be a problem with a new bag wall configuration in chamber three and it was baffling too much. We cleared some bricks with a steel bar and soon the temperature began to rise. We fired six days in total and finished the last day at 7:00 am. We were tired and spent. We went to bed and dreamt of pots all aglow.

On opening day, we observed a minute of silence in memory of Yukio Yamamoto who passed away last summer. We thanked him for his guidance and his wisdom in helping us understand what it was we had in this kiln. Over the years Yukio stated that *this kiln is a teaching kiln not only on the ways of firing but in the ways of humility and patience to accept the failures and*

to embrace the victories . . . This kiln is a breathing entity and will have a mind of its own and our job is to read its thoughts and give it what it wants.

I am very proud to be a part of this kiln's history. I have many treasured items I will never part with because of it. I am saddened that others have not found the same joy in learning what it really takes to fire this kind of kiln. The friends and knowledge passed on by this experience is incalculable. I would not give that up even if it meant that I never got another pot through again. This last firing was spectacular and the pieces are great, nice flashing, good colour and a few surprises and of course the requisite disasters. All in all, I have to say it was a great firing. The one and only constant that the Tozan seems to be able to achieve is that feeling I get every time it is all over. I can't wait until next time.

*Kevin Wright's studio is Braemar Pottery
<braemarpottery@home.com>*

TRAVEL MEXICO CLAY WORKSHOPS *with Denys James*

OAXACA

January 18 - February 6, 2001

workshop/excursion/language/art

Also construction and woodfiring of an adobe bottle kiln, ancient pottery village visitations. Homestay with Mexican family. Fee \$1795 - 1995 Cdn. Includes airfare from Vancouver, accommodation, tuition, materials. Deposit \$100 Cdn.

BARRA DE POTOSI

February 15 - 26, 2001

workshop/clay meditation/massage/ yoga

Denys James: awareness and meditation; Valerie Hamill: massage and accupressure; Celeste Mallette: yoga. Also available are boat excursions, horseback riding, ocean sports, etc. Fee \$1950 Cdn. Includes airfare from Vancouver, oceanfront accommodation, 2 massages, daily yoga, clay meditation experiences. Deposit \$100 Cdn



SAIDYE BRONFMAN NOMINATIONS

The Saidye Bronfman Award is presented by the Samuel and Saidye Bronfman Family Foundation in Association with the Canada Council for the Arts and the Canadian Museum of Civilization. As a single-medium guild, the Potters Guild of British Columbia is eligible to nominate a candidate for this award. In the next couple of months the Guild will need to collect nominations from the membership to prepare its submission.

Last year we nominated Gordon Hutchens. Although Gordon was not chosen for the award, having been nominated was a well-deserved feather in Gordon's already replete cap. According to the Canada Council, "To be nominated, candidates must have made a substantial contribution to the development of crafts in Canada over a significant period of time (at least 10 years, fewer under exceptional circumstances)." According to Marianne Heggveit, the Visual Arts Officer at the CCA, candidates who have historically been selected for this type of award possess the com-

bined qualities of excellence in artistry, are currently producing, and have typically been involved in their arts community both locally and nationally.

To simplify the nomination process, please phone or e-mail your suggestion for nomination to Rachelle Chinnery at 874.8518 or <rachelle@smartt.com>. The final selection process will be done by a committee whose members will be announced at a later date. If no suitable candidate is found, we will wait until next year to reselect from your nominations.

By recognizing excellence among our local potters our whole community benefits. So give it some thought and call Rachelle at 604.874.8518.

ATTENTION POTTERS

A *Bowl Throwing Competition* will be held March 24 at the Shadbolt Centre to support Burnaby Community Empty Bowls Project. Potters are invited to see who can throw the most bowls within a time limit to win one of two overnight trips. On the competition day potters are invited to set up an exhibition/sales table. The bowls created will be used as part of a fundraising event, on Thursday April 26, sponsored by Burnaby's Food First Committee that supports local projects to alleviate hunger for Burnaby's children and youth. The Committee is also looking for finished bowls for the same event to be held at the Shadbolt Centre. For information and to submit your name, contact Sherrard Bostwick 604.473.2363.

Visual Arts Burnaby will exhibit works by competing potters from March 24 to April 26. For the exhibition, send a slide or photograph with dimensions and a resume before January 15 to Visual Arts Burnaby, Ceperley House, 6344 Deer Lake Ave, Burnaby, BC V5G 2J3

SHADBOLT CENTRE for the ARTS

6450 Deer Lake Avenue
In Burnaby's Deer Lake Park

REGISTER NOW FOR WINTER CLASSES & WORKSHOPS

SHADBOLT OPEN HOUSE

Tour the facilities and meet our fabulous instructors as they introduce some of this winter's classes. Some hands-on activities are planned; phone to reserve a spot.
Su, January 14, 1-4pm

BRUCE COCHRAN WORKSHOP

One of Canada's premier ceramic artists leads this workshop that features wheel-throwing, assembling and finishing techniques as well as a slide/lecture presentation. Presented by the Shadbolt Centre and the Potters Guild of BC.

Sa & Su, February 17 & 18

\$69.55 (earlybird)

\$80.25 (after January 15)

Make cheques payable to: "City of Burnaby"

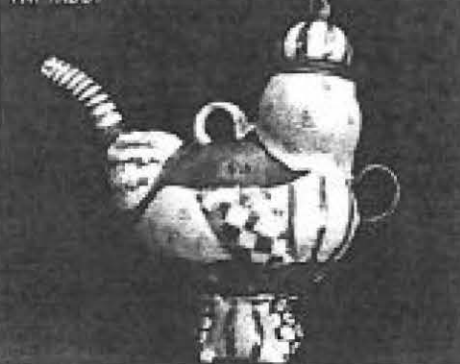
BOB KINGSMILL WORKSHOP

Sa & Su, January 27 & 28, \$118.41

BRUCE COCHRAN



PAT TADY



WINTER COURSES

Each course: \$117.57, 8 sessions
(except Clay Sculpture: \$131.70,
8 sessions; includes model fee)

Introduction to Pottery

Su, January 21, 10am-1pm (Jay McLennan)
M, January 22, 10am-1pm (Takako Suzuki)
M, January 22, 7-10pm (Sabrina Keskula)
Tu, January 23, 7-10pm (Gillian McMillan)

Continuing Pottery

Th, January 25, 7-10pm (Darrel Hancock)

Daytime Pottery

M, January 22, 10am-1pm (Barbara Toohey)

Clay Sculpture

M, January 22, 7-10pm (Debra Sloan)

NEW! Intro to Slab Construction

This introduction to soft-slab construction deals with fast, easy processes that produce light, animated forms. Perfect for beginners or those wanting to explore new techniques.
W, January 24, 7-10pm (Pat Taddy)

REGISTER/INFO: 291-6864

Prices do not include supplies/clay

ARTSWAVE
The Arts in Burnaby

City of
Burnaby
Parks, Recreation
& Cultural Services

MEMBER NEWS

Joan Bruneau exhibited in *Utilitarian III: celebrate the object* at Arrowmont, *Focus on Function* biennial at U of Minnesota and *Looking Forward* in Toronto.

Heather Cairns was photographed in her studio and featured in the arts section of North Shore newspaper in late November. The article publicized her pottery and that of other North Shore potters exhibiting in the Made of Clay at Christmas, Roundhouse, Vancouver.

Rachelle Chinnery recently received a Canada Council grant.

Jeremy Hatch is a special student at Nova Scotia College of Art and Design

Simon Ho recently received a Canada Council grant and was awarded the Prix de la Releve from the Biennale Nationale de Ceramique at Trois-Rivières.

Paul Mathieu is on leave from ECIAD and writing a book on erotic ceramics. **Simon Ho** and **Pat Taddy** are replacing Paul this semester.

Aaron Nelson is currently technician at Chicago Art Institute.

The recent *Language of Craft* exhibition at the Canadian Craft Museum included **Sally Michener**, **Don Hutchinson** and **Rachelle Chinnery**.

Elizabeth Mihalik, photographed with her work at the Ferry Gallery in West Vancouver, was shown in the North Shore newspaper on Friday, December 15.

Leon Popik, the new ceramics technician at ECIAD is setting up a studio, included in the regular Eastside Culture Crawl.

Clive Tucker and **Jeremy Hatch** organized Emily's Plates, displayed at Canadian Craft Museum and auctioned to raise scholarship funds for ECIAD.

Tessa Windt is in Ohio State University MFA program.

WORKSHOPS

Lynne Johnson

February 10-11

Deadline for registration: January 31
Salt Spring Island

Lynne gives a slide presentation of her recent trip to Japan at a potluck dinner Friday February 9 and on the following two days demonstrates thrown and altered forms plus other techniques she incorporates in her unique Japanese lanterns, bamboo vessels and functional ware. S.S.I Guild members: \$75; non-members: \$85. Potluck dinner and slides only: \$5. Contact Beth Feller 250.537.2184 or email: <katepwa@saltspring.com>

OTHER NEWS

Wendy Berry at ECIAD is setting up a ceramics collective studio.

Wayne Ngan exhibited in *Masterworks in Ceramic and Bronze* during December at the Winchester Galleries, Victoria.

Send your news anytime to the Guild office, attention the editor



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Pâté and Butter Knives, Spoons, Picke Forks, Pestles, Honey Dippers, Cane and Wire Handles, Oil Lamp Burners and Chimneys, Cheese Domes, Corks, Shaving Brushes, Soap Pumps, Lamp Parts, Fiberglass Wick, Plate Stands, Clock Movements and MUCH MORE!



PâtéKnives
*Hand Turned Hardwood
Non-Toxic Oil Finish 4" long*

Please call or write
for a **FREE CATALOGUE**

Michael Collins
13 Helen Ave., Kitchener,
Ontario, Canada N2P 2E7

(519) 653-2806

email

mc@michaelcollinspottery.com

deadline January 8
24th BC Creative Arts Show
Uniquely BC Exhibition
March 11-13

Market your work through a special sub-section of the Gift Show at BC Place.

Submit application with \$50 jury fee. Information: Impact Communications Ltd, 604.857.1788 or 1.800.672.0103; email: <ICLCanada2@aol.com> and see website: www.homebusinessreprt.com/uniquely.html



1359 Cartwright Street
Granville Island
Vancouver, BC
V6H 3R7
tel: 604.669.5645
fax: 604.669.5627

RENEW OR SUBSCRIBE

www.bcpotters.com

Remember to renew your web site with the Potters Guild of BC. If you don't currently have a page, email Rachelle for details on how to have one set up. The fee for one calendar year is \$75.00 +gst.

Major benefits are:

- publicity
- communication link with audience
- promotion of work
- link to other sites
- advertisement for work when participating in Made of Clay

Our Mailing Committee Is Invaluable

Many thanks to Rona Hatherall, Carole Matecha, Marie Smith and Mike Haller for their commitment and diligence. They always get the newsletter out.

They welcome new members to help save time and spread the workload. If you can give a couple of hours each month, call Rona and tell her you are ready. 604.224.6550

Administration

Shawn Klein 604.669.5645 fax 604.669.5627
email <bcpguild@intouch.bc.ca>

Gallery of BC Ceramics

Kimcha Rajgumar at above numbers

Editor

Letia Richardson at above numbers OR 604.922.3306 fax 604.922.1982

POTTERS GUILD OF BC NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members. Submit articles, letters and information by the second Wednesday of each month. Unclassified and articles may be edited for space needs.

Membership Fees for 12 months (incl GST)

Individual \$40 Senior (65 +) or Student \$25 Family/Studio (max. 4 people) \$55
Group/Institution/Corporation \$80

Advertising Rates (not including GST)

Full Page \$130 1/2 Page \$70 1/3 Page \$45 1/6 Page \$25

Unclassified Rates (not including GST)

Members Free! Non-members 3 lines for \$8, each additional line \$2

Website: www.bcpotters.com

Email: <bcpguild@intouch.bc.ca>

NEWSLETTER

SUBMISSIONS

Information, photographs, letters, reviews, membership news and announcements are welcome anytime. Space is limited; please submit text as brief as possible and identify images. Be certain to include your name and telephone number.

Material received after the deadline will be considered for following newsletters. We reserve the right to edit for space and clarity. Send to the address shown below.

DEADLINES

February	Wed Jan 10
March	Wed Feb 14
April	Wed Mar 14
May	Wed Apr 11
June	Wed May 9